will be all established, the surveyors to each will be nominated, and the Act may, as provided, come into full operation on *the first day of the ensuing year.*

As to the Fourth Topic, or the Revised Standing Orders as to Districts and District Surveyors.—They would—1. Declare the old and new districts, as mentioned in the report of the Committee.

2. Approve the alterations suggested in Islington, Marylebone, Paddington, Pancras, St. Sepulchre, and Shadwell, when vacancies occur.

3. Order, that as to the election of new and future district surveyors, no person be admitted a candidate unless duly qualified under the New Metropolitan Building-Act (7 & 8 Vict. c. 84), nor who shall be a builder, or engaged directly or indirectly in building in any department, or who shall be a dealer in building materials, or shall be surveyor or agent to any estate within the district for which he may be a candidate.

4. That, ten days before the day appointed for the election of any district surveyor, every person proposing to become a candidate shall personally attend before the *Committee for General Purposes*, and produce satisfactory evidence that he is of the full age of thirty years, and also a certificate from the Board of Examiners, appointed under the Act, of their approval, and such other evidence of qualification as the Committee may require, and then be authorized by the Committee to be admitted as a candidate.

5. That the Committee forthwith transmit to her Majesty's Secretary of State for the Home Department a list of all persons admitted as candidates, with duplicates of any necessary documents presented to the committee, so as to facilitate the obtaining the concurrence of the Secretary of State in the election of any candidate, and his making the declaration before the Court required by the Act.

6. That the names of all the candidates so admitted as qualified by the Committee for General Purposes be transmitted to the justices of the peace for the county three days, at the least, previous to the election; and that the election for such admitted candidates do take place at the appointed Court day in the usual manner.

7. That all surveyors appointed shall hold their appointments only during the pleasure of the Court, and subject to the provisions of the Act, and to such alterations in their respective districts as the Court may order from time to time.

8. That no surveyor appointed by this Court shall at any time be directly or indirectly concerned in building in any department, nor shall deal in any building materials, nor act as surveyor or agent of any estate within his district; and that any person so offending shall thereupon become disqualified for his office of district surveyor; and that such office shall be forthwith vacant by the Court, and a successor appointed as in case of death.

9. That every surveyor to any district appointed by this Court shall from time to time, within seven days after the first day of every month, deliver to the clerk of the peace, signed by him, a duplicate of the return by the 78th section of the Act required to be made by him to the registrar of metropolitan buildings; and that the same shall be duly filed and preserved by the clerk of the peace for this county.

10. That, as the Court are required to appoint a successor within one month after a vacancy shall occur by the death or removal of a surveyor, the clerk of the peace shall, unless as to districts in which a notice shall be given of an intention to alter such district, forthwith advertise such vacancy in four morning and two evening papers, and give notice that the election of a qualified successor will take place at the next practicable county day after such notice shall be given; and that all candidates must obtain the certificate of the Board of Examiners, and attend personally ten days before the time of such election before the Committee for General Purposes, who shall adopt the appointed proceedings thereupon.

11. That on the Court days of the Easter and Michaelmas Quarter Sessions the clerk of the peace shall present and read to the Court the lists of all the district surveyors, and of their respective residences, and of their offices within their districts, as approved from time to time by the Court; and that such list shall be so periodically printed and transmitted to the magistrates for the county.

On these provisions your Committee will not dilate. They believe that they are suggested by experience, and that they will be practically serviceable. They know that they will meet the wishes of official persons, with whom it is desirable to co-operate when no principles or paramount duties forbid co-operation; and they are assured that they will facilitate that acquiescence in the acts and appointments by the Court which it is expedient to promote. And whilst upon that matter and the other subjects of their report, they offer their assurances, that they have devoted much laborious attention to the duty entrusted to their fulfilment, they will feel abundantly compensated if their labours should prove useful, and if their suggestions should be generally honoured by the approval and concurrence of the Court.

JOHN WILKS, Chairman.

October 7th, 1844.

[This report was received on the 17th inst., and was ordered to be adopted.]

KING WILLIAM THE FOURTH'S STATUE IN THE CITY.

IT is generally expected that the city authorities will fix upon Monday next for the inauguration of this statue. The pedestal is completed; it stands about thirty feet high, and is composed of granite obtained from the Foggin Tor Quarry. Round the base of the pedestal the stone is chisseled out in the form of a high cable, midway there is a sunk scroll, and at the summit oak leaves. The colossal figure is sculptured out of the same granite.

METHODS OF PAINTING ADAPTED TO MURAL DECORATION.

BY C. L. EASTLAKE, ESQ.,

Secretary to the Royal Commission on the Fine Arts.

[THE great interest which has been felt relative to the decorations of the Hodses of Parliament, induces us to lay before our readers the following valuable paper on the subject, written by one who is pre-eminently qualified for the task, and in which the various processes adopted by the ancients as well as by the moderns are fully detailed. Those who desire still further information respecting its capabilities and prospects, particularly in a cold and damp climate like our own, will find an elaborate article thereon in the current number of the *Quarterly Review*.]

FOUR modes of painting adapted for walls have been employed in ancient and modern times: Tempera, Encaustic, Fresco, and Oil-painting. The first three were known to the ancients; the fourth method, invented by the moderns and originally applied to moveable works, has been also employed in mural decoration.

Tempera is so commonly practised that it can hardly be necessary to enter into a minute description of its process. It has, however, an interest from its antiquity, and from its having been more generally in use in Italy than any other method, immediately before the introduction of oil-painting. This circumstance and certain difficulties in its practice appear, in some cases, to have led to a union of the two methods. Tempera is applicable to the surface of smooth, dry stucco, or to any similar levigated ground which has either been incorporated or covered with a due proportion of size or glue. It does not, like fresco, necessarily require to be executed at once, and admits of the use of all colours which are not prejudicial to each other. White lead is, however, excluded, because, being unprotected in tempera from the action of certain gases, it soon loses its brightness. The white used is principally *gesso marcio*,* to which white earths are sometimes added. The binding vehicle may be formed of animal glutens, such as size, yelk of egg,* &c., or of viscous fluids and gums procured from the vegetable world, such as the milky juice of certain trees and plants, solutions of gum-Arabic, gum-tragacanth, &c.

The practice of tempera-painting may be said to be carried to perfection in modern scene-painting, in which imitation is chiefly confined to large effects. But in this application of the art the difficulty of blending tints to the extent required in figure-painting, so as to equal the completeness and finish of oil-painting, is not encountered. The thinness of the vehicle and the almost immediate change of the tints in passing from the wet to the dry state renders a certain abruptness of execution unavoidable. This peculiarity is compatible with great truth of imitation when the work is seen at a sufficient distance, and the crispness of execution which is the result, is, with the moderns, the characteristic of tempera.

The early Italian masters, when they painted altar-pieces in this method on cloth, endeavoured to attain the requisite finish by continually damping the back of the painting. This enabled them to complete a given portion while in a wet state, and to give it any degree of softness that was desired. But this was only applicable to pictures executed on a thin and porous substance; tempera pictures on wood or on walls, in which finish is aimed at, cannot be so treated without some modification of the vehicle, or by continually moistening the surface in front. Some of the early Florentines and painters of the neighbouring schools adopted a more laborious method, but less satisfactory in its result. They attained the completeness they sought by minute hatchings. A tempera picture in the National Gallery, attributed to Perugino, is a specimen of this laboured process.

The varieties of practice in the early examples of tempera are also partly to be attributed to the varieties of the vehicle. The Greek illuminations in MSS. immediately preceding the 13th century, are generally painted in tempera with a very thick vehicle; and this system was adopted by the Italians, even for paintings of a much larger size, up to the time of Giotto. He appears to have been the first to introduce a thinner medium. In his works, while the tints are blended, the minute handling, which is almost unavoidable with the older practice, is not apparent. The thinner vehicle was composed of yelk of egg diluted with water, and combined with the milky juice of shoots of the fig-tree. It may seem extraordinary that this last material should have been detected by chemical analysis in an early Florentine picture; the result was, however, verified by the analysis of the milky juice of the fig-tree while fresh. A painting executed with this vehicle is not very easily affected by water or by oil; a varnish produces no other change than that of giving additional depth and lustre to the tints, and the colours do not dry so rapidly as in the ordinary practice of tempera. The fact that the more tenacious vehicle, with all its inconvenience, was revived or adhered to without change by other painters much later than Giotto, is not an uncommon instance in the history of art of attachment to habits, however defective, which time may have recommended.†

The Italian artists of the 16th century had generally abandoned the practice of tempera as an independent art, and the examples of it are rare, especially when applied to the decoration of walls. An instance occurs at Trascotte, near Bergamo, in the private chapel of the Suardi family; the artist was Lorenzo Lotto.

It appears from various passages in the lives of the Flemish painters, that tempera-painting was commonly practised among them. On all occasions of great public festivals, this rapid art was put in requisition, and the tapestries which were executed in such abundance in Artois and Brabant, and which were wrought from cartoons coloured in tempera, had also greatly the effect of encouraging its practice.

* Plaster of Paris stirred with much water till it loses the power of 'setting.' In the early Florentine descriptions of the process of tempera, white lead is mentioned; this is a proof that paintings so executed must have been subsequently varnished, and accordingly the early Italian works in tempera are always found to have been so treated. See Cennini, *Trattato*, &c., p. 79.

* The Italian writers restrict the term tempera to the vehicle of yelk of egg more or less diluted. The modern practice is to add, by degrees, a small wine-glass of white vinegar to a yelk well beaten.

† The Italian tempera vehicle, in which gums are the chief ingredients, is prepared as follows: take one ounce of gum-tragacanth, half an ounce of gum-Arabic, one ounce of parchment shavings (or white gum-cloth), half an ounce of isinglass, boil in two quarts of water till the fluid is reduced to half its bulk. Before it is quite cold, add half a pint of spirits of wine, stirring well.